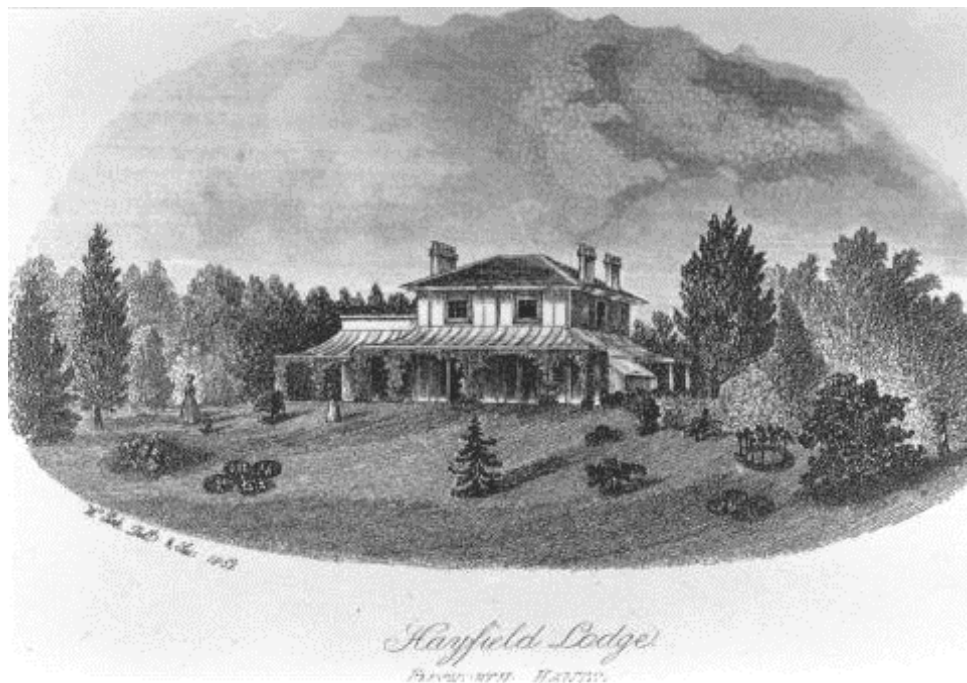


*THE REMARKABLE
Mr PINK
An Emsworth Illuminary*



Hayfield Lodge, Emsworth, Hants. Imprint W Pink.

by
A. Clive Pugh
£4

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The Remarkable Mr Pink

CONTENTS

<i>Preface</i>	
I. <i>The Dawn</i>	<i>p. 5</i>
II. <i>Out of the Shade</i>	<i>p. 5</i>
III. <i>William's Dream</i>	<i>p. 7</i>
IV. <i>Shading and Illuminating the Age</i>	<i>p. 13</i>
V. <i>William Finds a Friend</i>	<i>p. 18</i>
VI. <i>William's Romance</i>	<i>p. 22</i>
VII. <i>Soulmates: Life beyond the Enchanted Forest</i>	<i>p. 24</i>
VIII. <i>The Final Chapter</i>	<i>p. 27</i>
IX. <i>Reflections</i>	<i>p. 30</i>
<i>Acknowledgments</i>	<i>p. 35</i>
<i>References</i>	<i>p. 36</i>
<i>Appendix I. A List of William Pink's Engravings</i>	<i>p. 37</i>

Illustrations

Cover. P52.1 *Hayfield Lodge, Emsworth, Hants.*

Figure 1. P61.1 *Post Office, High Street, Emsworth.*

Figure 2. P51.2 *The Importance of Punctuality.*

Figure 3. P51.2 Top section of *The Importance of Punctuality.*

Figure 4. P51.2 Middle section of *The Importance of Punctuality.*

Figure 5. P51.2 Bottom section of *The Importance of Punctuality.*

Figure 6. P52.4 *Warblington Church, Hants.*

Figure 7. P54.3 *The last new and improved steam engine and threshing machine.*

Figure 8. P58.1 *A bird's eye view of the junction of the London to Portsmouth Direct Railway and the London, Brighton & South Coast Railway, Havant.*

Figure 9. Ordnance Survey Map Section: William and Sarah Pink's House.

Figure 10. Ordnance Survey Map Section: Thomas and Dorothy Francis' House.

Figure 11. Plan of the south-west section of Warblington Churchyard showing the location of the headstones of William and Sarah Pink and Thomas and Dorothy Francis.

Figure 12. P52.2 *Westbourne Church.*

Figure 13. P58.4 *South West from the Cricket Ground on Westbourne Common, Sussex.*

Figure 14. P61.3 *Oldfieldlawns (Sussex), near Emsworth.*

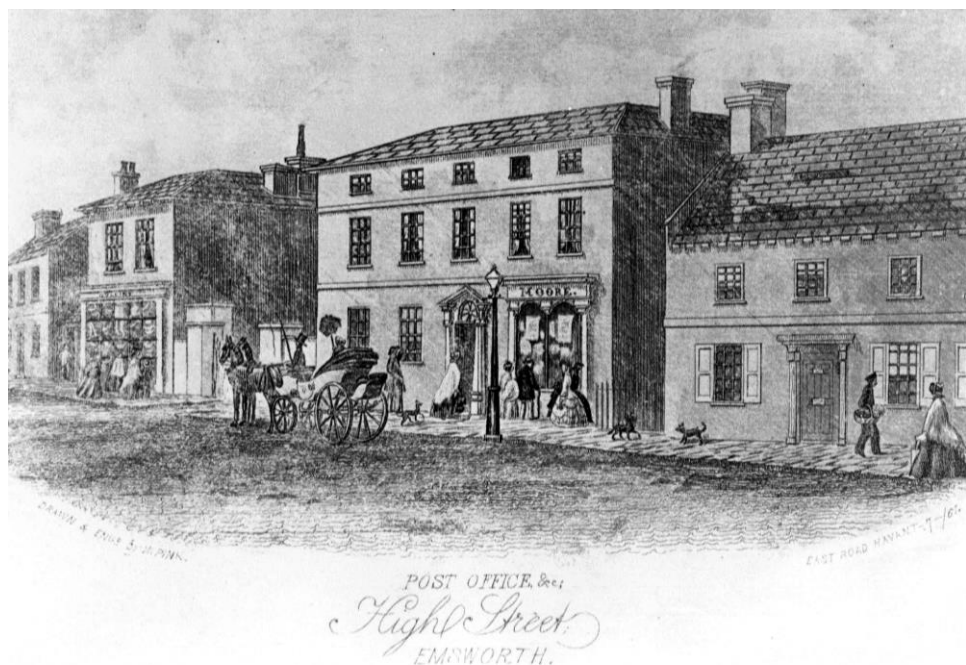


Figure 1: P61.1, *Post Office, High Street, Emsworth.*

THE REMARKABLE Mr PINK

PREFACE

I first came across William Pink quite a while ago. I was looking for other subjects to continue my study of 19th century Emsworth printmakers, so-called “Emsworth Il-luminaries”, that had started with an article about the life of Edward Sandell ([1,2]). My first discovery was not entirely encouraging. It was a print (actually a reproduction) in Emsworth Museum entitled “*Post Office, High Street, Emsworth*”, (Figure 1), and bearing the imprint “W Pink, Havant”. Havant? Much too far from home, and I let William Pink rest while I followed other interests. Some mistake! But even when I got around to it progress was slow, mainly because William Pink was born and brought up in ordinary circumstances. Ordinariness leaves little trace, but

when in middle life William Pink emerges from this historical shade what is revealed is pretty remarkable. I think you will agree.

I. The Dawn

1851, it's a landmark year. Having witnessed periods of violent disorder in continental Europe, and itself emerging from some two decades of social unrest, the UK mounts the Great Exhibition to display to the world that peace, and as a result progress and prosperity, reigns in Britain [3]. To show Britain as the land of promise and opportunity is the nation's hope, but back in Emsworth it is already becoming a reality. The town, prospering from the construction of the railway just four years earlier, is about to see its population increase from around 1,500 in 1850 to about 2,000 in 1890, due in part to people attracted by the promise and opportunity it offered.

II. Out of the Shade

It's 1851, and William Pink is one of those people, I believe, attracted to Emsworth by the promise, opportunity and growing prosperity of the town. At least the 1851 Census is the first verifiable recording of his presence in the town that I have been able to find, although it's probably true to say that he arrived a little earlier.

Born around 1811, William Pink is baptized in Warnford, middle Hampshire, on 8 August 1813. William consistently gives his birth year as 1814 in the census records of 1851-71 which is greatly confusing given the remarkable number of Pinks, a high proportion of whom are named William, living in this area of central Hampshire during the 18th and 19th centuries.

William's parents are Thomas Pink (baptized 31 January 1784 in Warnford, with no parents listed) and Lydia Wadmore (baptized 6 April 1788 Corhampton, registered mother Lydia, but noted as illegitimate). Their marriage of 13 January 1805 in Portsea produced at least nine children, the first being Frederick (baptized 29 December 1805, in Meonstoke), with the

remaining children being baptized in Warnford. William is the fourth child of the marriage and the ninth and youngest child, Mary, is baptized on 30 January 1826. Given the confusing birth dates given by William over the course of his life, these family details will later provide a triangulation of information, to verify that the correct and consistent William is being discussed at any one point in what follows.

According to the Census of 1841, Thomas and Lydia Pink (William's parents) along with three of the younger children of their family have moved to Portsea, the town where they married. William is not recorded as living at home at this point. In fact the most promising, but not precisely verifiable, reference to William that I have found in the 1841 Census return is that he is possibly the butler (if my reading of poor handwriting in a poor copy of the transcript is to be believed) listed as serving John and Francis Noris (just one "r", but two in the 1851 Census) in Cheriton, near Alresford. The 1851 Census reveals that John Norris, now a widower, is actually a master carpenter and is inducting into the business a married son and a number of grandsons. William Pink is no longer recorded at this address, which is at least consistent with the finding that he is now resident in Emsworth.

In the 1851 Census, William is recorded as living in Hayfield Lodge, Warblington, (later to become Emsworth House School on what is now Havant Road, Emsworth) and working as a butler to Margaret Henville, a widow aged 50, who employs four other staff.

William's birth details, although confused in part, and the 1851 reference to him being butler at Hayfield lodge are the only two verifiable references to him that I have been able to find, up to this point in time. He is now some 37-years-old and his educational record and his formative experiences are largely a mystery. As a butler he would at least have required reasonable literacy and numeracy skills. If William had had a shady past then he would no doubt have been easier to uncover. William's past, however, seems to have been spent in the shade and that's an investigator's nightmare. At such moments the mind is prone to wander –

*You wouldn't think, anyone named Pink, could be so hard to find.
But there's shade in his story, so William's nearly forty,
'fore he's of any other kind.*

So, he's a butler. He is around 37 with a comfortable career seemingly mapped out in butlery. Nothing too remarkable there! However this is 1851, a landmark year for the nation, and no less such a year for William Pink for it's in this remarkable year, and perhaps sensing the national mood, that he emerges from the shade of his past to begin to follow a dream, to form a close and everlasting friendship and to find romance. Yes all these things enter into William Pink's life in 1851. The promise and opportunity of Emsworth, eh!

III. William's Dream

William's dream, it seems, is to be an artist, actually an engraver to be precise and it is through his prints, as mentioned previously, that I came to discover him – not that his prints are easy to find. In fact I have never owned nor had the chance to own one. Indeed I have seen few original William Pink prints outside those contained in institutional collections, and even those are difficult to trace through digital records since it is frequently the creator of the digital image that tends to be accredited, rather than the creator of the original print. In some cases this occurs despite the fact that Pink's name can be seen on the image itself. It is because of this that William Pink's life and artistic contribution have remained largely in the shade, waiting to be rediscovered.

In 1851 William Pink produces what I believe are his first two prints. The first of these is a certificate entitled "*The Importance of Punctuality*" (see P51.2). It is a strange production, a little naïve in its execution, which might have been expected given that he was probably entirely self-taught. Nevertheless shining through the considerable detail of the engraving and the numerous intricate cartouches and vignettes included, is the light of a great passion and commitment to the task. The clock face occurring at the top of the ornate border (Figure 3) is quite possibly a cartoon reference to the

clock face of the trade mark on the Kent knife cleaner that symbolized the importance of time. George Kent set up his company in 1838, and obtained his first patent on a knife cleaner in 1844, viewing the machine primarily as a labour saving device. The knife cleaner would have been a novelty and a source of much curiosity in 1851. Quite what was the reason for this work is a matter of conjecture. It has been suggested that it may have been a sampler or apprentice piece, to illustrate his abilities in his newly chosen profession. The certificate, however, contains the dedication “Most Respectfully dedicated, by permission, to Mr Tho^s Francis (Butler) of Stansted House, Sussex”, which could possibly indicate a different motivation.

In 1851 Thomas Francis had been butler at Stansted House, West Sussex, for approximately 10 years. He and his wife Dorothy (née Munro) had moved there shortly after their marriage in the parish of St George, Hanover Square, London in 1841. At the time of their marriage they were living/working at the same address in Hertford Street, London, but by the time of the 1841 Census they had taken up their respective positions of butler and cook at Stansted. The owner of Stansted House over the period 1826-1855 was

Charles Dixon, an extremely rich, noted philanthropist, supporter of good and charitable deeds and one time High Sheriff of Sussex. Perhaps, as a good employer, Charles Dixon commissioned the certificate in recognition of Thomas Francis’ 10 years of service? We may never know the precise reason but by one means or another, William Pink’s work becomes known to Charles Dixon, for William’s second print of 1851 (I am assuming this to be the order of production) is “*Stansted House, Sussex, seat of C. Dixon Esq.*” (see P51.1). Charles Dixon may have commissioned both, either or none, of these prints. Whatever we do know of the existence of two original issues of the Stansted House print and both can be seen at the house. A third original specimen of this print is held by, and may be viewed at, West Sussex Record Office, Chichester (WSRO).



Figure 2. P51.2, *The Importance of Punctuality*.

This apparent digression to Stansted House and its butler is nothing of the sort. As we shall see, Stansted House turns out to be the point around which the building revolution in William Pink's life takes place.

IV. Shading and Illuminating the Age

William Pink is on his way. In 1852, according to my probably incomplete list, he produces four more prints, notably one of Westbourne Church (P52.2 available to see in WSRO, Chichester), one of Hayfield Lodge (P52.1) where he was registered as butler in the 1851 Census. The other two prints are of Warblington Church (P52.4) and Redhill Parsonage (P52.3). The latter three prints are held at the Portsmouth Local History Centre, in Portsmouth Central Library (PCL). In 1853 William publishes another four prints, one of which is another view of Stansted (P54.1). This particular print occurs as the frontispiece of the book *Enchanted Forest* by Lord Bessborough with Clive Aslet, however, I have not as yet been able to track down an original copy of the print.

A list of 30 or so prints I have now discovered (I do not claim to have seen the original copies in every case) can be seen in Appendix (1), while scans of the prints themselves can be seen in Emsworth Museum or in the places referenced in the list. I am extremely grateful to a number of people and institutions that have helped in the task. The list of William Pink's engravings is still a work in progress, so any contributions to it are most welcome and can be reported either to this author or to Emsworth Museum.

Looking at the list of Pink's prints given here reveals some quirks. Firstly they are engravings. This as a technique could have been considered a little old-fashioned, even at the time, since lithography was then becoming more widespread. Edward Sandell [ibid] for example had already used the technique in producing a number of prints of Emsworth and its locality in the early 1840s, while Havant's mapmaker Charles Lewis [4] together with his brother had pioneered the technique within the county of Hampshire in the 1820s through their surveying and map publishing business. The naivety of

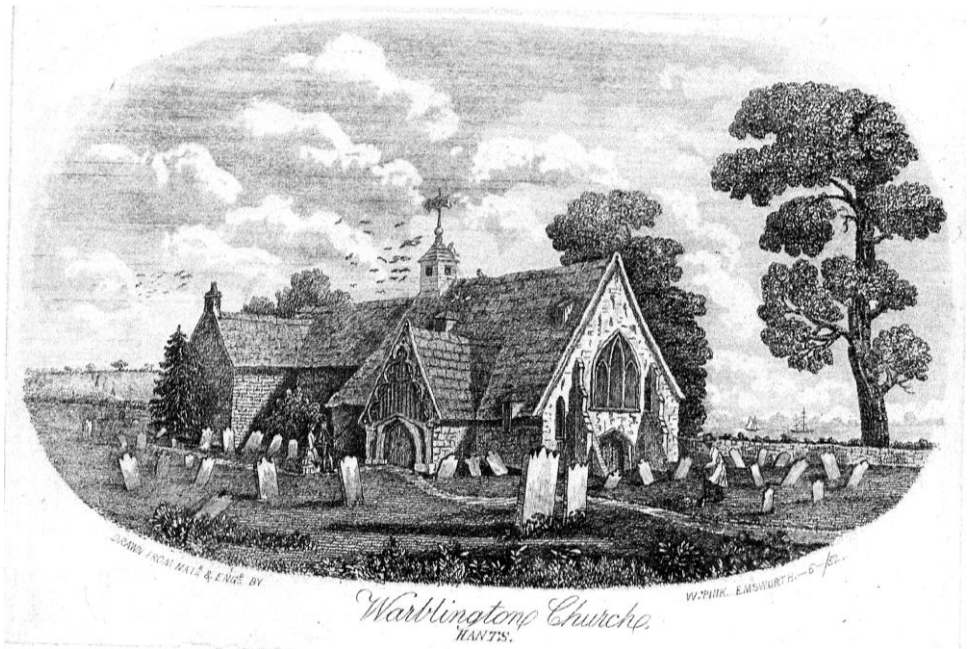


Figure 6. P52.4, Warblington Church, Hants.

William Pink's artistry, however, seems to fit well with the technique of engraving, producing overall quaint images that have the appearance of an earlier age although they depict, relatively accurately, contemporary scenes.

Secondly, the subject coverage appears strange. For example, all the prints are of topographical subjects except for the two standout prints P51.2 and P54.3. The latter is a trade card for "R Chase, Westbourne" advertising the sale of threshing machines. Its uniqueness perhaps indicates an unsuccessful venture into business advertising. Further, even the topographical prints show some inconsistencies of coverage. Note that although William Pink produced an engraving of Havant railway station (actually of the junction just east of the railway station in 1858) he does not appear to have produced a corresponding one for Emsworth's station. There is an overall concentration on Stansted and its immediate environs, certainly reflected within the earlier entries on the list of prints.

One other striking thing is that William seems to have been meticulous about signing and dating his prints. Initially he typically signs a print as “W Pink, Emsworth”, while later ones are signed “W Pink, Havant”. The change seems to occur around 1856-57. Two prints, P58.2 and P61.1, carry the additional

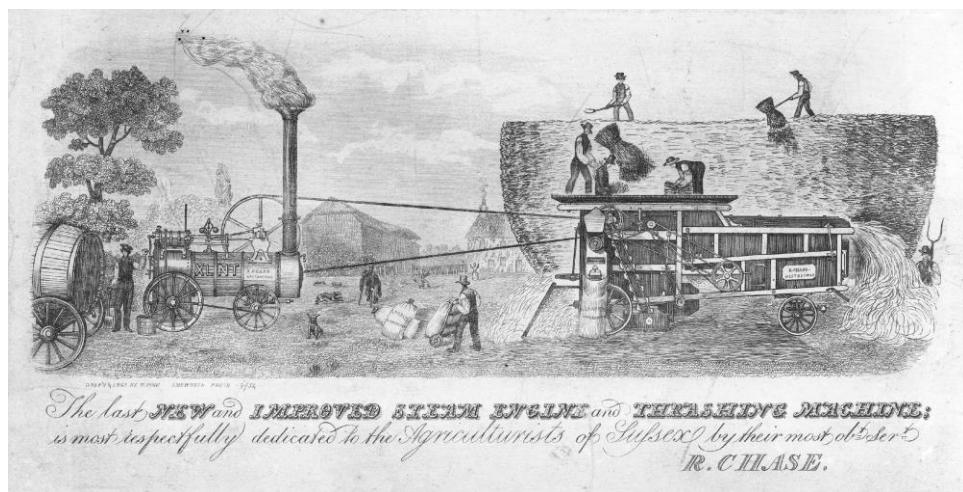


Figure 7. P54.3, *The last new and improved steam engine and threshing machine.*

information “East Road, Havant”. Another curiosity is the frequent inclusion of the imprint “Drawn from Nature and Engraved by”. William Pink seems pride himself on the use of his own original drawings rather than trust other artist’s pictures. The only exception to this rule is the print P59.3 where the artist is named as “RC Cotton” (sic).

Given the great care and attention to detail displayed in producing his initial piece P51.2, it is difficult to accept that William Pink would ever make a mistake, but he did. The artist’s initials in P59.3 are given in reverse, the reference to “East Road, Havant” is probably “East Street, Havant”, while the print P60.1 is signed “W PNIK”. William must have been mortified!

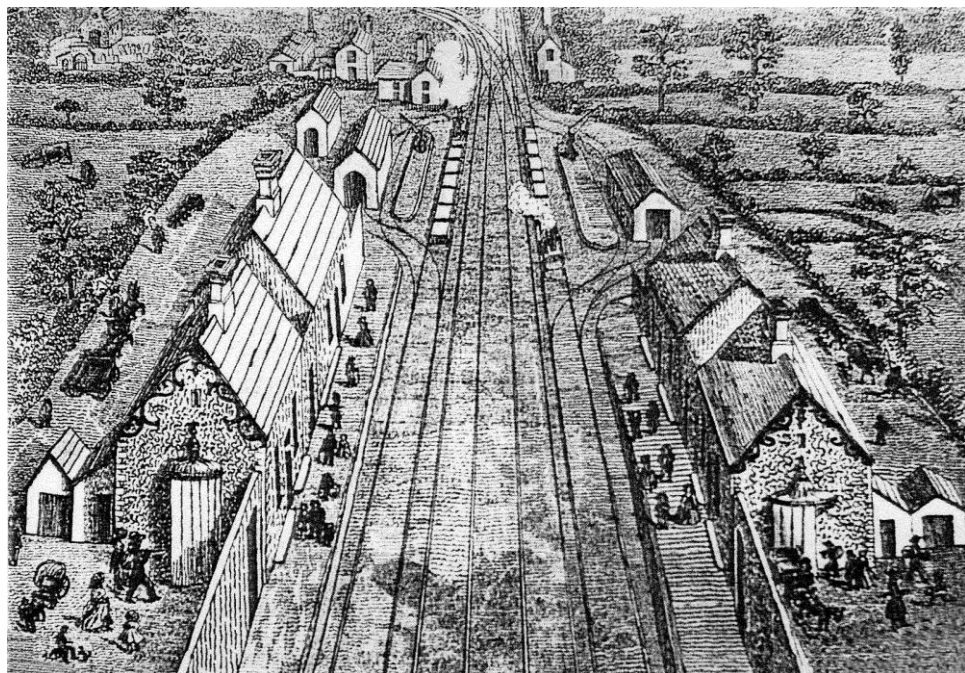


Figure 8. P58.1, *A bird's eye view of the junction of the London to Portsmouth Direct Railway and the London, Brighton & South Coast Railway, Havant.*

William continued to flourish as an engraver at least through to 1861, when he declares himself as such in the Census of that year. At this point, however, he slips under the radar somewhat, back into the shade as an engraver, only to appear again with two typically naïve but nevertheless stunning (from this observer's point of view) larger scale prints entitled "Cricket Match at Stansted", in 1874 (P74.1) and "The Meet" in 1876 (P76.1). Both prints are reproduced in monochrome in *Enchanted Forest*, while the originals have been hand coloured and are held at Stansted House itself. These two prints together with the certificate/sampler of 1851 are the only large prints I have unearthed. Also, I have not as yet discovered a reason for the 13-year break in William Pink's publication record. I'm hopeful that more prints will be found to fill in this and other voids.

V. *William Finds a Friend*

The 1861 and 1871 Census records for both William Pink and Thomas Francis give interesting insights into their lives. At some point between 1851 and 1861, (the changed location from Emsworth to Havant in the imprints on his engravings is probably a more exact indication of the date), William leaves service at Hayfield Lodge but seemingly does not move far away from this house. He lives further along Warblington Road at a property in what was in 1861 termed Havant Road, Warblington, Emsworth. (Figure 9).

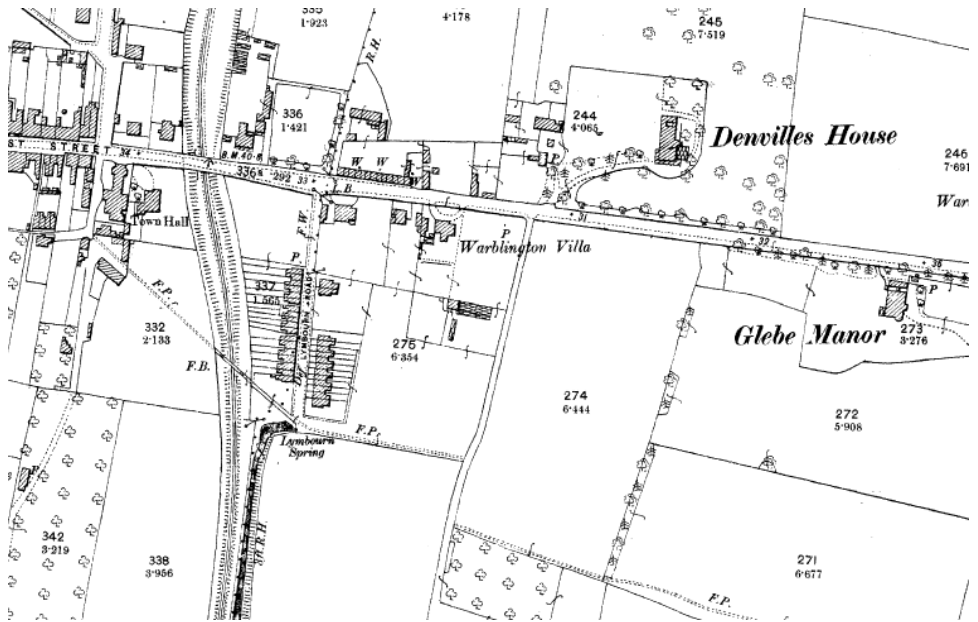


Figure 9. Ordnance Survey Map Section: William and Sarah Pink's House. (Warblington Villa.)

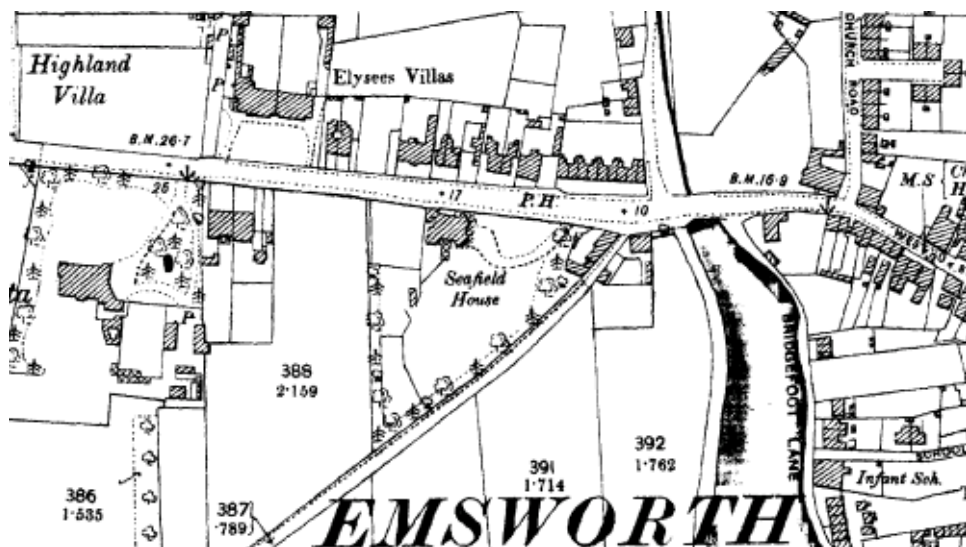


Figure 10. Ordnance Survey Map Section: Thomas and Dorothy Francis' House. (Next to Seafield House.)

Actually this thoroughfare today, according to the current road sign positioned at the junction with Lymbourn Road, is designated "Emsworth Road" and then with almost Putinesque insistence, "HAVANT" in red capital letters! The actual property inhabited by William Pink is listed as "Warblington Villa" in the 1871 Census and it is possible that William may have moved next door, to "Walberton Villa" sometime before 1881, if the possibility of Census recording error is ignored.

On the 1898 Ordnance Survey map (Figure 9) the two properties, Warblington Villa and Walberton Villa, are shown adjacent to Glebe Manor on its Havant side and opposite Denvilles House. This is not a hundred 100 yards from today's Spring Arts and Heritage Centre, Havant.

According to the 1861 Census, Thomas Francis, too, has left service at Stansted House and has now moved a little closer to Emsworth than William Pink, in fact to Havant Road, Emsworth at what is now No.14. (The property next to Seafield House on the Havant side. Figure 10.) These are all

substantial properties and where the money came from to fund William and Thomas' lifestyle changes is a question that needs to be addressed.

It's rarely correct to assume close neighbours are close friends and these are hardly close neighbours. However, there is more than enough evidence to verify the suggestion that they were very close friends, indeed soulmates. Note for instance that in 1859, with the nation again worried by possible war with France (not, I reckon, an envisaged part of the Great Exhibition legacy), William Pink and Thomas Francis attended the inaugural meeting of the Havant and Emsworth Volunteer Rifle Corps (*Hampshire Telegraph* 3 December 1859). As a result both William and Thomas felt sufficiently moved to make donations of one guinea and 10 shillings respectively. With Thomas age 63 and William age 48, there is more than a touch of "Captain Mainwaring" about this episode, which may be verified by reading the reports of the meetings of the Corps appearing in the newspapers of the time. There were long discussions for example, and as you might expect, about whether or not there should be separate Corps for the two constituent towns.

A stronger indicator of the closeness of the friendship between William and Thomas, however, turns out to be contained in the record from the Census of 1861 that William Pink is married.

VI. William's Romance

William's wife, Sarah, took a little time to trace. The marriage obviously took place sometime between 1851 and 1861 and for some while I pursued a trail, interesting enough in its own right that I now realize was higher in my hopes of romantic possibility than the evidence ever supported.

It was the discovery of an advertisement in the *Hampshire Telegraph* of Saturday 13 September 1851 placed by the Solicitor Mr Edwin Albery of Midhurst that caught my attention. Under the headline "JOHN PINK, Deceased", was a get in touch appeal for "All persons claiming an interest" in what appears to be quite a substantial will of land agent John Pink of

Froxfield who had died aged 65, having never married nor seemingly fathered children. The advertisement mentioned a number of beneficiaries of the will, amongst whom were Sarah Osgood, widow, and any “issue” of, you’ve guessed it, a certain “William Pink”. This William is stated as being “late of Froxfield” and his life co-ordinates allow one to surmise that he could be the unnamed father of Thomas Pink and therefore grandfather of William Pink, the subject of this article. This looked like something that would explain the change in William Pink’s financial circumstances in the period 1851-56 and the appearance of a wife named Sarah. Lazily I carried this notion around with me for quite a while without trying to establish it as fact, mainly because I was too involved with other leads and also my progress was hindered by a lack of a personal internet search capability. However, when it did come to following it through, despite my numerous theories all now de-bunked, and some heroic effort on the part of the East Meon Local History Group [5], it turns out that I am no further on in establishing a connection between the two Williams than when I started.

Oh, and Sarah Osgood? In the Census of 1841, at approximately the correct age to be the future Sarah Pink, she is declared as an agricultural labourer and is a resident of the Froxfield Poor House along with her seven children. In my fairy story imaginings, William Pink comes to the rescue and with joint inherited wealth they marry and live happily ever after. That’s what I was hoping for, but no such thing! My purchase of a genealogy search package soon destroyed all illusions here. This Sarah remains in Froxfield for all of her life. In 1851 she is declared as “Pauper, char woman” and still living in the Poorhouse with her two youngest children, while in 1861, presumably with benefit of an inheritance, she is employed as a “nurse” in the young household of a Froxfield grocer. No match-maker me then. So resigned to losing a good tale, I regretfully gave up this line of enquiry and found a better story!

At a sticking point in the investigation of Thomas and Dorothy Francis, and at an idle end, I looked again at the Stansted House 1851 Census return. A little further up the page from Thomas and Dorothy was the name “Sarah Jackson”, and then looking further the Census entry “(aged) 50, Servant, Unmarried,

(born) 1801, House Keeper, (birth place) Allesley, Warwickshire". These biographic co-ordinates, almost as unique as a fingerprint, correspond exactly to those of Sarah Pink as listed in the 1861 census. Why hadn't I seen this before? It seems that while beavering away on engravings of Stansted House, William had been quietly working on another project – or maybe it was the other way round – while quietly working on his engravings you get it! At any rate, their relationship blossomed over some five years or so and finally resulted in their marriage in 1856, despite Sarah being 13 years William's senior. A marriage made in Heaven? Nearly, but not quite – more like the enchanted forest, Stansted, I reckon!

Sarah Jackson is living at an address in Hertford Street in the St George's registration district in London according to the 1841 Census. This is the same year that Thomas and Dorothy Francis are married (and take up their positions at Stansted) and Hertford Street is the declared joint address on their wedding certificate. In all probability then the three of them were acquainted with each other at this time and it is highly probable that the Francis's played some role in Sarah's subsequent appointment as Housekeeper at Stansted. Again a degree of intimacy in the relationships between the two couples is revealed by the location of the Pink's wedding ceremony. Re-tracing the Francis's footsteps of 1841, and probably at their suggestion, they marry in the parish of St George, Hanover Square, London in the early summer of 1856.

The departure of the three most senior staff (Butler, Housekeeper and Cook) from Stansted at around the middle of the 1850s has a possible connection with uncertainty of employment there, Charles Dixon having died in 1855. Unfortunately Dorothy Francis did not survive in her new life for very long, dying age 57 on 11 April 1859. This means of course that she does not appear in the 1861 Census. However there is evidence to suggest that she did make the move to Havant Road, for she was buried in Warblington Churchyard, and is recorded as being "of Warblington" in the Record of Churchyard Memorial Inscriptions (Headstone record no. SW196). Thomas Francis re-married some 18-months later, in the third quarter of 1860, and so it is his

second wife Ellen, 18 years his junior, who appears on the 1861 Census return.

In 1861 the Pink household includes William, his wife Sarah, William's father Thomas (now age 80 and a widower), William's sister Mary (age 35 and a widow), and a servant. It is the detail of this return that confirms that the William Pink I've been talking about is the one baptized in Warnford on 8 August 1813 (despite the consistent census declaration of 1814) and of father, Thomas.

VII. Soulmates – Life After Stansted

From the 1871 Census, it is seen that William Pink is living with his wife Sarah and that they are employing one servant, as they have done since they married. The real surprise in 1871 however, is contained in the Francis household where there is listed a second Thomas Francis who is recorded as "son". There had been no reference to such a person living with the Francis' at Stansted in neither the 1851 Census, nor living with Thomas Francis in Warblington Road (now Havant Road, Emsworth) in the 1861 Census. Thomas Francis Jnr's birth was registered by his father Thomas Francis (presumably he of Stansted) in Havant in the third quarter of 1844 (no mother named). In 1851 a six year-old Thomas Jnr is shown to be living in Westbourne with three single middle aged women (two sisters and a cousin). At this moment, with this assembly of facts, I guess your nose is probably pointing in the same direction as mine on the possible explanation of this situation. If it is, then we would all be wrong!

I don't know why I didn't do this sooner, but looking at the baptism record at Warblington shows Thomas Francis Jnr's mother to be Dorothy Francis. Fanciful ideas dismissed then, but only to give rise to a slowly dawning realization that this discovery must conceal some unexpected sadness. Notice that Thomas Jnr's birth comes just three years after Thomas senior's marriage to Dorothy Munro and about the same length of time that the two of them had been in post at Stansted. Presumably therefore the couple were in a position where the child could not be accommodated at Stansted, and with

their livelihood threatened Thomas Senior and Dorothy took the unenviable decision to “foster” out their son. The question of where the money came from to pay for all of this remains open, but the tolerance shown by their employer, Charles Dixon, throughout the episode is notable, indicating perhaps his high held value of their service.

Although the evidence thus far indicates a close friendship between these two couples, it is through their deaths that the true depth of their relationship is really revealed. In 1871 Sarah Pink dies age 71 on 22 October, shortly after the 1871 Census point. As with Dorothy Francis (née Munro), Sarah Pink is buried in Warblington Churchyard in the recorded grave SW198. Thomas Francis dies age 80 in 1876, while William Pink dies age 67 in 1880. Both Thomas Francis and William Pink are buried at Warblington in the recorded graves SW197 and SW 199 respectively (Figure 11). These four people dying over a period of 21 years and then being interred in immediately adjacent graves is due reference to a deep and permanent attachment, which is simultaneously both metaphorical and literal.

In 1876 William Pink is recorded [7] as being a Church Warden on a printed statement made in support of improving the lot of the Emsworth Fire Brigade. Presumably he functioned as Church Warden at Warblington Church. At which point he took up this post is not clear, but it is possible that it might have been sufficiently early to have put William in an advantageous position for securing four neighbouring graves in Warblington Churchyard.

As noted, William Pink died in 1880, and so does not have an 1881 Census record. Had he survived another year the Census would have shown something I only discovered on finding his headstone. Appropriately for William the headstone lies in one of the shadiest parts of the churchyard and is difficult to read. This time the shade does conceal a secret. According to the Marriage Records, William re-married in 1875 in Portsea and it is his second wife Mary Ann, 11 years his junior, who shares his grave SW199 in the churchyard. Call me old-fashioned, call me romantic, but I was more than a little saddened by this.

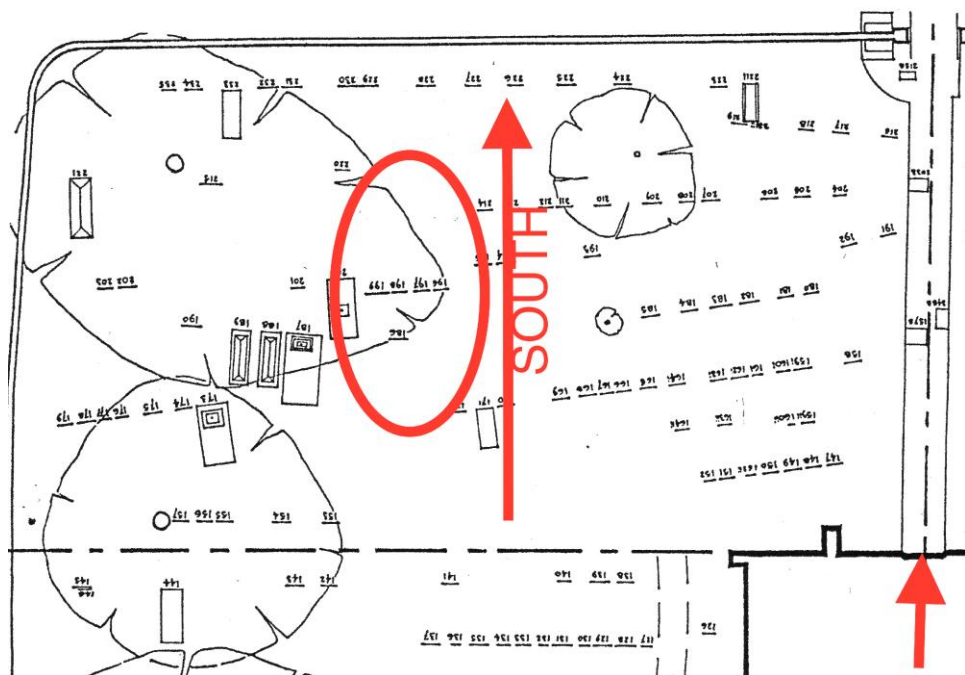


Figure 11. Plan of the south-west section of Warblington Churchyard showing the location of the headstones of William and Sarah Pink and Thomas and Dorothy Francis.

VIII. THE FINAL CHAPTER

Well, that seemed to be the end of the tale, but I should have known that it wouldn't be the end of this story. In fact the story so far essentially only covers the periods 1851-60 and 1874-80. The story has a course of its own still to be fully discovered because, on reflection, there are too many loose ends for it to be declared complete. For example, it is clear that the two couples had no financial worries after life at Stansted, but they could hardly have saved the funds during their working lives. So how did this come about?

A short while after writing the original article about William Pink for *The Echo* [5] (the main substance of which appears above), I was made aware of a

publication about the life of Charles Dixon written by Jennie Dolman [6]. Now, given the way and order in which the story of William Pink has been pieced together, which is much the way it has been told here, the Dolman booklet [5] is a bit of a gold mine.

Some of the most valuable information is contained on pages 16 and 17 of Dolman's booklet. Details of Charles Dixon's will are given that provide ample evidence of his generosity in general terms, and to loyal staff in particular. Prominent among those named amongst the staff is the housekeeper, Sarah Jackson. Of course as housekeeper she was responsible for the smooth running of many of the day-to-day affairs of the house. She seems to have accomplished this much to Charles Dixon's satisfaction, but what is most significant is that she also nursed his first wife, (Harriet Amelia Wilder), "with great kindness and attention" over the final (seemingly protracted) period of her life until her death in 1846. This was not forgotten and nearly 10 years later, in Charles Dixon's will, Sarah Jackson was left the considerable sum of £500 in recognition of this particular service which she seems to have carried out, over and above that of her normal duties. Sarah was clearly a most valued employee of Charles Dixon and maybe there was also some debt of gratitude extended to the Francises if, as previously suggested, they played a role in Sarah Jackson's introduction to Stansted. Such a debt of gratitude might explain the degree of tolerance Charles Dixon had shown to Thomas and Dorothy Francis over the birth of their son (occurring, as it did, just a short while before the death of Harriet Dixon), and the later award of the "punctuality" certificate to Thomas Francis.

Sarah Jackson further benefited from Charles Dixon's will in one other respect, that of the valued service she had given in her main role as Housekeeper. Beneficiaries under the same terms were Thomas and Dorothy Francis. It seems that in his will Charles Dixon wanted to reward faithful, loyal and good service amongst his Stansted employees. He proposed, therefore, that one year's wages should be given to resident staff with less than five-year's service. A graduated annuity was proposed for the other resident staff, ranging between £20 and £60 according to time served. The non-resident staff were to be similarly rewarded. These were indeed

generous awards for the times, so much so that the will attracted a codicil, presumably instigated by Dixon's second wife, Augustina, as the terms of the codicil were that the bequests should only be paid on the death of the survivor of Charles and herself – a somewhat restrictive imposition given that Augustina was 24 years Charles' junior! The codicil notwithstanding, Dolman notes that the Charles Dixon's wishes must have been honoured, as his obituary specifically mentions generous bequests to servants. Such rich rewards help explain the relative wealth enjoyed by the Francises and Pinks during their retirement.

Seemingly, therefore, William Pink married into Sarah Jackson's relative wealth, but although her cash sum would no doubt fund a reasonably substantial roof over their heads, her annuity would scarcely provide for the recurrent expenditure required in their daily lives. William must have brought something to the party, and indeed he did. Back in Dolman's booklet there is reproduced an engraved portrait of Charles Dixon that, according to the inscription on the reverse, was given to the Head Gardener, George Fossey, presumably in recognition of valued service. A kind of Victorian selfie, no doubt, but it was gifted back to the Stansted Park Foundation in 1958 by George Fossey's great grandson. It speaks volumes for the esteem in which Charles Dixon was held by his servants and more than a little about a servant's ready acceptance of their lot in Victorian England, that it took some 100 years for this to happen. In the current age one can imagine that such a thing would be returned immediately and appropriately embellished! But if one nugget ever did make a gold mine, it is the observation made in Jennie Dolman's book an inscription now adorns the picture. Written to verso in relatively modern biro it states that it is "a copy given by Charles Dixon's secretary, Mr Pink". A fairly uninteresting statement in itself but in the context of the current story, given the way it has been unravelled here, stunning! This has to be William, surely?

This simple fact "resolves" a number of open questions that remain concerning the relative wealth of William and Sarah Pink after 1855. William had become a staff member at Stansted and, from the elevated position as Charles Dixon's private secretary, William would no doubt have derived a

hefty annuity from Charles Dixon's will. This, together with Sarah Jackson's inheritance, would explain the Pinks' ability to adequately meet their running costs and provide for their daily needs in their life after Stansted. It thus appears that it was probably not uncertainty of employment that informed the foursome's decision to leave Stansted, after Charles Dixon's death, rather the promise of the comfortable future that their inherited wealth now offered.

It would now appear that sometime in 1851 William Pink left service as a butler at Hayfield Lodge, not to fully pursue his dream as an engraver, but to become Charles Dixon's private secretary. This reveals a little more about the person, William Pink. He appears to be an intelligent and able man, possessing certain literacy, numeracy and analytical skills probably beyond his education and certainly beyond those expected of a butler. Maybe these are the qualities that struck Thomas Francis who is quite likely to have met William Pink in the capacity of butler in such a relatively small community as Emsworth. And just maybe Thomas Francis gave effect to the introduction of William to Charles Dixon when the position of secretary fell vacant. Impressed with the character assessment Thomas had undoubtedly displayed with the appointment of Sarah Jackson, Charles Dixon is most likely to have accepted a recommendation from his trusted butler with some confidence. This pleasing contribution, coming at the 10-year anniversary of Thomas' appointment, would be added reason for the exceptional 'punctuality' award made to Thomas Francis.

The taking up of the position as Charles Dixon's secretary does, however, correspond with the start of William Pink's venture into print engraving. This apparently conflicting evidence of two jobs could be explained by there being some degree of patronage granted by Charles Dixon within the position of private secretary, with credence being given to this theory by the relatively heavy concentration on Stansted as the subject of William Pink's initial prints. An unusual arrangement no doubt, but unlikely no! We have given evidence elsewhere of Charles Dixon being accommodating to valued workers. Not your 'usual' Victorian employer indeed.

IX. Reflections

Though the feel-good factor of 1851 soon evaporated across the nation, as evidenced by the desperate measure of forming Corps such as the Havant and Emsworth Volunteer Rifle Corps, it is clear that the feeling continued much longer within the mind of William Pink. At the age of 37 he seems to have found what he was looking for. As a researcher of William Pink I have to say, I haven't. Disappointments remain. Predominant among these are not being able to unravel the details of his early life. Just how did he develop his engraving "skill" and how did he finance his publications before 1855? Did Charles Dixon's patronage stretch this far? The failure to uncover any print publication in the years 1863-74 is also frustrating. The reference on print P59.3 to RC Cotton (sic) may provide a way forward, although Charles Rogers Cotton seems to be a similarly shadowy figure. Anyway, he was based in Rowlands Castle and that's even further from Emsworth than Havant!

The prints P74.1 and P76.1 (published in 1874 and 1876 respectively) give an impression that they could be part of a larger set, possibly commissioned by Stansted, but by whom? The second Mrs Dixon (Augusta) died in 1871 leaving the estate in trust to her grandson George Wilder who at this point was aged just six. Who in the house at this point would have remembered this butler, turned private secretary, turned engraver (who had left the house some 15-years previously) sufficiently well to have commissioned him directly? No-one with authority, I guess. In this case then, William must have still been active and was locally well-known as an engraver and so was either directly commissioned, or just still able at the time these 'commissions' were advertised so that he simply answered a general call. Whatever, it would appear that one way or another, knowledge of his skills and work had remained in the memory of the "house", somehow surviving the demise of the people who had direct experience of him. Indeed, he appears to have been so embedded in the house that he has survived the demise of the house itself, in the form of the three engravings P51.1, P74.1 and P76.1, and his name written on the reverse of a portrait.

Shade may have been a recurring theme throughout William Pink's life, limiting a full telling of his story, but contrastingly it is really illumination that is shed by the shading of life in his prints, as evidenced by any number of local history publications that have made largely uncredited use of them. It is to be hoped that he will be properly referenced in future.

William Pink's engravings are still present within Stansted House but for the moment he appears to have slipped in their memory as they are not on general display. You will need to request to view and it would raise a smile in certain places if you did. For a man of shade, it is appropriate that his memory, although a little obscured in this way, has not entirely faded from the current Stansted House. He is there, not in the dark, but in the shade of Stansted's almost forgotten history, a lifecycle of shade to light to shade seemingly complete. Set to emerge into the light once more? From what's been said, it wouldn't be unusual if he did, and you daren't say it would be unlikely. Remarkable, really!

*Now what do you think of William Pink,
the man with a shaded past?
He came to light, so shade he might,
an age gone by to last.
No old yew tree in a cemetery,
Nor Stansted's smoke and haze,
Could ever dim the memories of him,
just remove him from our gaze.*

A Clive Pugh

Acknowledgments

My thanks are due to numerous people contacted while writing this article, among them being Wendy Bright, Linda Newell, Barry Mapley, Peter Barge; Janet Sinclair and Joan Felton at Stansted House; Richard Pink and the East Meon History Group; Ellie Anslow at Portsmouth Central Library; West Sussex Record Office. However my greatest debt of gratitude is to Roy and Sheila Morgan, the outstanding archivists of Emsworth Museum, whose enthusiasm never dims.

Also thanks to Sue Young for her expert proof reading and to Ralph Cousins for editing and arranging publication.

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APPENDIX 1

A List of William Pink's Engravings

Note: The numbering Pxy.z of the prints, shows that any given print was published in year 18xy. The digit "z" is simply a counter for the prints in any one year, and does not describe the order of their production.

P51.1: 1851: "*Stansted House, Sussex, seat of C Dixon Esq.*" imprints, "Drawn from Nature & Engd by", "W Pink, Emsworth, 1851". Two framed prints are held by Stansted House.

P51.2: 1851: "*The Importance of Punctuality*", Portsmouth History Centre (PHC), Portsmouth Central Library (PCL).

P52.1: 1852: "*Hayfield Lodge, Emsworth, Hants*", imprint "W Pink, Delin & Sculp, 1852" (n.b. he is recorded as being the butler here in the 1851 census). PHC, PCL, Views in Hampshire (V.I.H.) ref 2DM; 238.

P52.2: 1852: "*Westbourne Church*", imprints, "W Pink, Emsworth". An original print is held at Sussex Record Office, Chichester.

P52.3: 1852: "*Red Hill Parsonage, nr Havant, Hants*", imprints "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 3NR; 523.

P52.4: 1852: "*Warblington Church, Hants*", imprints "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 5VZ; 704.

P53.1: 1853: "*Seafields Lodge, Emsworth*", imprints "Drawn from Natr & Engd by" "W Pink". PHC, PCL V.I.H. 2DM; 239.

P53.2: 1853: "*Havant, Hants*", imprints "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 2DM; 296.

P53.3: 1853: "*Havant Cemetery*", imprints "W Pink, Delin & Sc", "Emsworth". PHC, PCL V.I.H. 2DM; 297.

P53.4: 1853: "*North-West View of Stansted*", see "*Enchanted Forest*" by The Earl of Bessborough & Clive Aslet, p.1. (Stansted have no copy of this.)

P54.1: 1854: "*The Lookout, Leigh Park Gardens, Havant, Havant, Hants*", imprints "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 2DM; 352.

- P54.2: 1854: *"The Victoria Regia House, in the range of Hothouses and Conservatories, Leigh Park, Havant, Hants"*, imprints "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 2DM; 351.
- P54.3: 1854: *"The last new and improved steam engine and threshing machine is most respectfully dedicated to the Agriculturists of Sussex by their most ob^t Ser^t R Chase"*, imprint "Drawn & Engd by W Pink, Emsworth, Hants 9/54". A trade card for R Chase held at West Sussex Records Office, Chichester.
- P55.1: 1855: *"The Parsonage, Emsworth, Hants"* signed "Drawn from Natr & Engd by", "W Pink, Emsworth". PHC, PCL V.I.H. 2DM; 237.
- P57.1: 1857: *"Leigh Park, Havant, Hants"*, imprints "Drawn & Engraved by" "W Pink, Havant" PHC, PCL V.I.H. 2DM; 353.
- P57.2: 1857: *"Belmont, Bedhampton, Hants"* imprints "Drn & Engravd" by "W Pink, Havant", PCL V.I.H. 1AG 34.
- P58.1: 1858: *"A bird's eye view of the London & Portsmouth Direct & LBSC railway junction, Havant"*, imprints "Drawn & Engd by", "W Pink, Havant". PHC, PCL V.I.H. 3NR; 510.
- P58.2: 1858: *"The Elms, Bedhampton"*, imprints "Drawn & Eng'd by W Pink", "East Road, Havant", PHC, PCL V.I.H. 1AG; 32.
- P58.3: 1858: *"Rectory & Church, Bedhampton"*, imprints "Drawn from Nate & Engd by", "W Pink, Havant", PHC, PCL V.I.H. 1AG; 33.
- P58.4: 1858: *"South-west from the cricket ground on Westbourne Common, Sussex"*, imprints "Dr'n and Eng'd by", "W Pink, Havant, 1958".
- P59.1: 1859: *"St James Church, Emsworth, Hants"*, imprints "Drawn & Engd by", "W Pink, Havant". PHC, PCL V.I.H. 2DM; 235.
- P59.2: 1859: *"Warblington Rectory, Hants, Langstone bridge in the distance"*, imprints "Drawn from Natr & Engd by", "W Pink, Havant". PHC, PCL V.I.H. 5VZ; 703.
- P59.3: 1859: *"Redhill Church, Havant, Hants"* imprints "Drawn from Natr by R.C. Cotton (sic)", "Engd by W Pink, Havant", PHC, PCL V.I.H. 3NR; 522.
- P59.4: 1859: *"South-east view of Warblington Church, Hants"*, imprints "Drawn & Engd by", "W Pink, Havant", PHC, PCL V.I.H. 5VZ; 702.

P60.1: 1860: *"South-west view of the New Cemetery, Westbourne, Sussex"*, imprints "Drawn & Engd by", "W Pnik (sic), Havant", PHC, PCL V.I.H. 5VZ; 712.

P61.1: 1861: *"Post Office, High Street, Emsworth"*, imprints "Drawn & Engd by W Pink", "East Road, Havant", PHC, PCL V.I.H. 2DM; 234.

P61.2: 1861: *"Waterworks, Havant"*, imprint "Drawn from Natr & Engd by", "W Pink, Havant". HLIS, PCL V.I.H. 1AC; 108.

P61.3: 1861: *"Oldfieldlawns (Sussex), near Emsworth"*, imprints "Drawn & Engd by W Pink", "Havant". PCL V.I.H. 2DM; 236.

P61.4: Date unknown: *"Emsworth, from the Mill Pond bank"*, imprint "Drawn from Nature and Engd by W Pink", an original is in the collection of Barry Mapley.

P74.1: 1874: *"Cricket Match at Stansted"*, see *"Enchanted Forest"* by The Earl of Bessborough & Clive Aslet, p.86.

P76.1: 1876: *"The Meet"*, see *"Enchanted Forest"* by The Earl of Bessborough & Clive Aslet, p.87.

OTHER POSSIBLE PRINTS

59.3: 1859: *"Warblington Church"*, See Gill Arnott,

60.2: c.1860: *"The South Lodge House of Leigh Park House"* possibly by W Pink? HLIS, Waterlooville. Print is possibly from *"Views of Leigh Park, the seat of late Sir George Thomas Staunton"* held in Southampton University Library. There are four other prints listed in connection with this latter work.



Figure 12. P52.2, Westbourne Church.

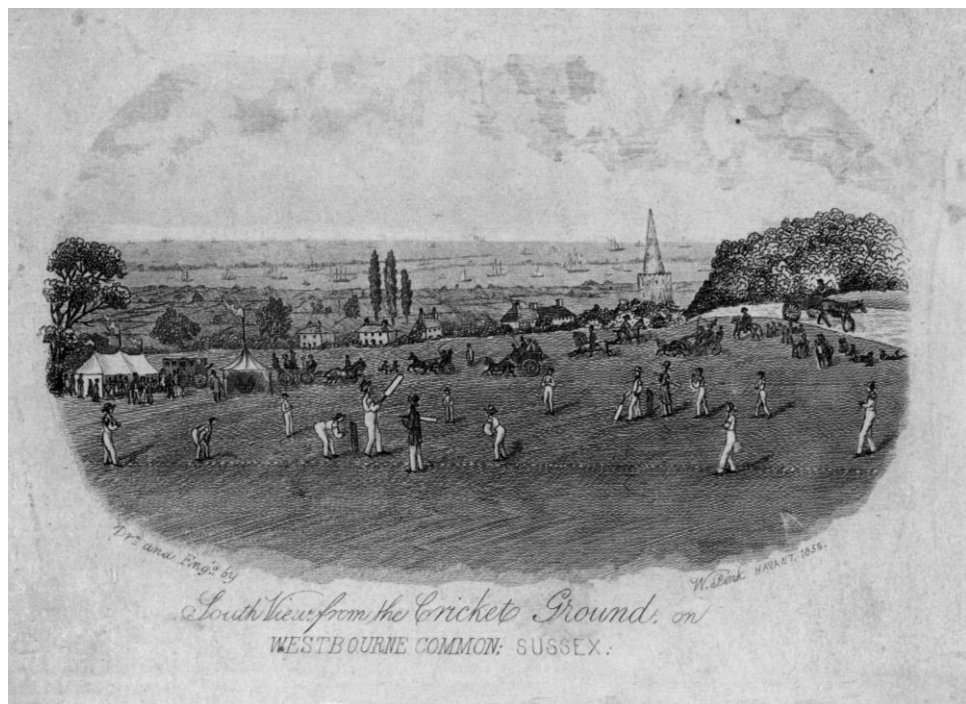


Figure 13. P58.4, *South-west from the Cricket Ground on Westbourne Common, Sussex.*

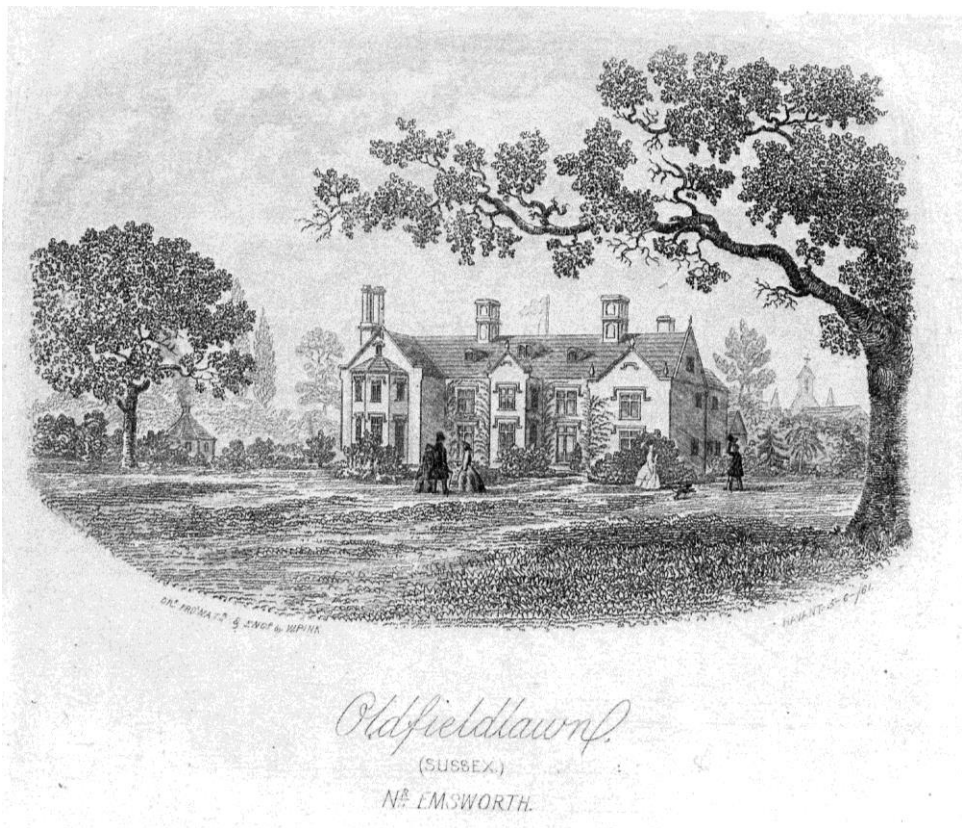


Figure 14. P61.3, *Oldfieldlawns (Sussex), near Emsworth.*

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